NAXOS

The Organ Encyclopedia

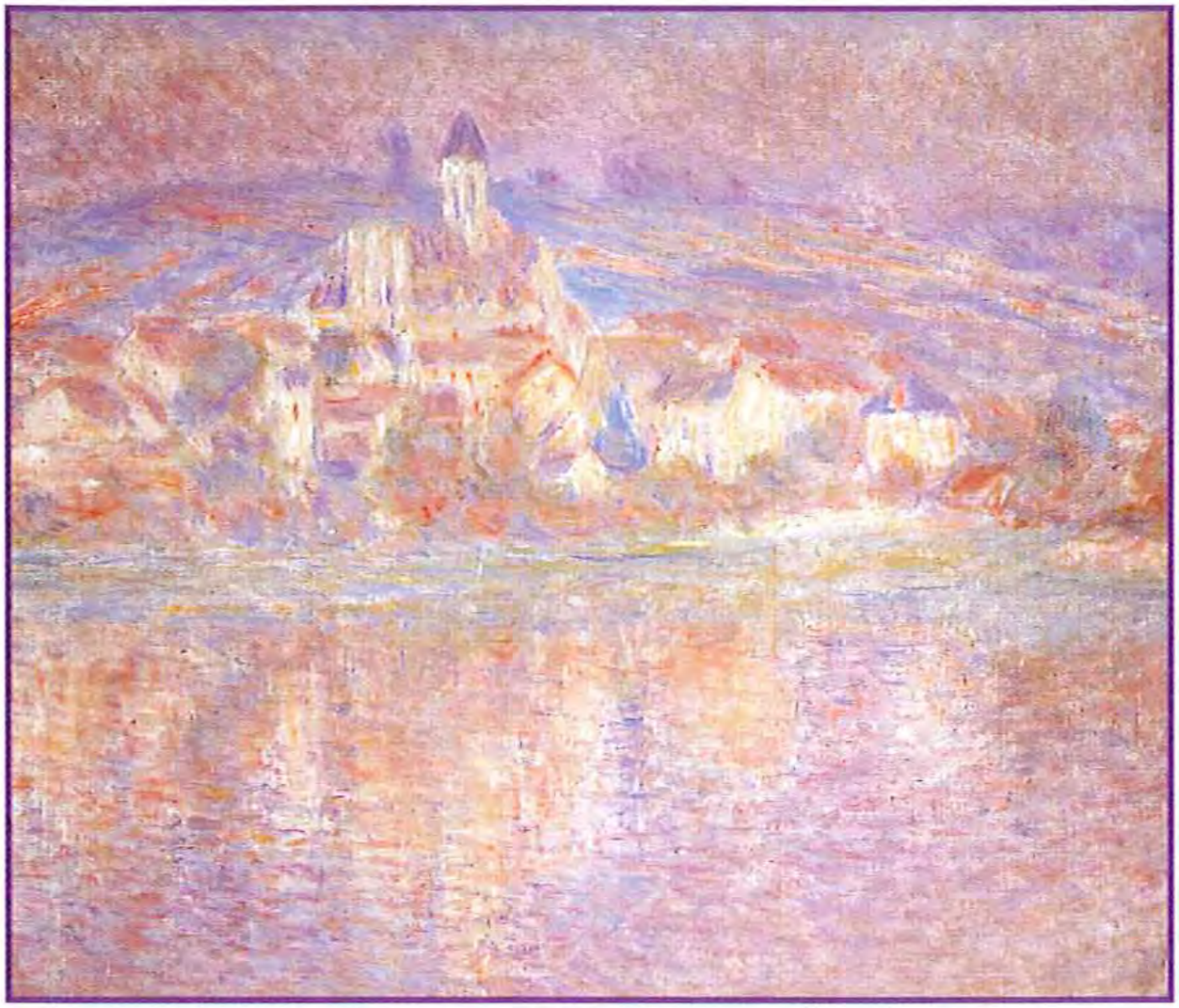
DDD

8.553921

Marcel
DUPRÉ
Works for Organ Vol. 10

Le Tombeau de Titelouze • Annonciation • Selected Chorales, Op. 28

Michael Keeley, Organ



Marcel Dupré (1886-1971): Works for Organ, Vol. 10

Marcel Dupré was born into a musical family in Rouen in 1886. His father was an organist who had been a pupil of Guilmant, who became Marcel's teacher from the time the boy was eleven. Dupré was admitted to the Paris Conservatoire at sixteen, and among his teachers was Widor, whose assistant he became at the great church of St Sulpice in Paris four years later. Having won the coveted *Grand Prix de Rome* in 1914, Dupré began his rise to fame with international recital tours, in which he performed (in Paris and New York) Bach's complete organ works from memory – a stunning feat which had been his ambition since he was a child. His American début concluded with an improvised four-movement organ symphony, described at the time as "a musical miracle."

In 1925 he purchased a house in the Parisian suburb of Meudon, where he had a house organ installed which had belonged to Guilmant. Pupils from all over the world were soon to flock here. A year later he was appointed professor of organ at the Paris Conservatoire, where his pupils included both Jehan and Marie-Claire Alain, Jean Guillou, Jean Langlais, and Olivier Messiaen. He succeeded Widor as organist of St Sulpice in 1934, where he remained for the rest of his life, improvising (as has always been the custom in France) for the Mass and Office, unfailingly matching the music to the occasion. He also published a famous edition of Bach's organ works, as well as textbooks including the well-known *Cours d'improvisation*. In the succeeding years until his death in 1971 he received many honours and awards, and composed works that now appear on recital programmes and in recordings all over the world. On the morning of the very day of his death (at home in Meudon) he played his two final Masses at St Sulpice.

Dupré's *Scherzo, Op. 16* is a diabolical perpetuum mobile composed around 1918, and is said by his friend Robert Delestre to be typical of the postludes that he improvised following services in that period. It reveals his extraordinary imaginative powers served by a flawless technique.

The *Sixteen Chorales (Le tombeau de Titelouze), Op. 38*, dating from 1942, are conceived on several levels. Firstly, they are described by the composer as pieces 'for beginners' (though they rise to a level of considerable dexterity) and are carefully graded according to difficulty, with Dupré's own fingering and pedalling added. Secondly, they celebrate one of the great founders of French organ composition and playing, who lived and worked in Dupré's home city, Rouen. Jehan Titelouze (c. 1563-1633) became a Canon at Rouen Cathedral, and wrote two series of pieces on Latin hymns. Dupré incorporates eight of those that his predecessor had set 300 years earlier. How thrilled Titelouze would have been to have realised how masterfully the tradition he had begun was still continued.

Annonciation (2 Méditations pour orgue), Op. 56, refers, of course, to the Angel Gabriel's Annunciation to the Virgin Mary. The first *Méditation*, in E major, is profoundly meditative, alternating solo passages with eerie *pianissimo* chords, symbolizing, perhaps, the mysteriousness of Gabriel's message. The second, in G major, is in much the same vein, the summation of a lifetime's playing, prayer and thought.

The six *Chorales* from *Op. 28*, are extremely short, and were intended as even simpler exercises than the *Sixteen Chorales*. Here, the intention is to prepare the young organist for similar pieces by Bach. Pieces of such brevity find an ideal medium in recordings; the level of craftsmanship is as fine as in more advanced works by this composer. (Other *Chorales* from this set may be heard in Volumes 4, 5 and 9.)

The approach to composition by most French musicians is to write first one piece, or section, then another and then another; unlike those of the Austro-German tradition, they do not concern themselves with joining one theme to another by sleight of hand. *Trois Hymnes, Op. 58*, completed between 1962 and 1963, well illustrate this manner of writing. The sections tend

to be cumulative in dynamics and tempo. In *Matins* the lonely call of the clarinet stop alternating with a choir of flutes, is succeeded by a quicker, watery series of sounds; quiet chords follow, and then a louder and more energetic section arises. Another series of quiet chords introduce a toccata for the full organ. *Vespers* is much more shadowy throughout. (The largely sombre nature of these pieces relates to the fact that they were written in memory of Andrée Leblond, the granddaughter of the composer's revered teacher Guilmant.) *Lauds* begins with the precipitate chords for which Dupré had grown famous, but, after a short time, the music quietens down, and then the dancing rhythms of a closing toccata begin.

Roger Rayner

Michael Keeley

Michael Keeley teaches the organ at the University of Illinois, Urbana-Champaign and at Illinois Wesleyan University, Bloomington. He has performed in the United States and Europe as a recitalist and soloist with orchestras, as well as in the rôle of accompanist and continuo player. Michael Keeley is also active as a church musician, serving several churches in Wisconsin and Illinois. A native of Milwaukee, he began organ studies with his father, a local musician and conductor. Michael Keeley holds degrees from a number of universities and was awarded a Fulbright Study Grant to Austria in 1980 for further studies in organ and church music at the Musikhochschule in Vienna.

The Organ of St James United Methodist Church, Danville, Illinois

John-Paul Buzard, Opus 5. 69 ranks, 4 manuals

Great Organ

16' Gedeckt Pommer
8' Open Diapason
8' Flûte à Bibéron
4' Principal
2' Octave
1⅓' Fourniture IV
16' Contre-Trompette
8' Trompette
8' Trompette en Chamade (prep.)
Chimes (21 notes)
16' Great to Great
Great Unison Off
Great to Great

Swell Organ

16' Lieblich Gedeckt
8' Stopped Diapason
8' Salicional
8' Voix Celeste (tc.)
4' Principal
4' Open Flute
2⅔' Nazard
2' Blockflute
1⅗' Tierce
2⅔' Plein Jeu V
16' Basson
8' Trompette
8' Hautbois
8' Voix Humaine
4' Clairon
Tremulant
16' Swell to Swell
Swell Unison Off
Swell to Swell

Choir Organ

8' Narrow Diapason
8' Wood Gedeckt
8' Dulciana
8' Unda Maris (tc)
4' Principal
4' Koppelflute
2' Spitz Octave
1⅓' Quint
1⅗' Tierce Mixte III
1' Cymbale III
8' Cornopean
8' Clarinet
8' Trompette en Chamade (prep.)
Tremulant
16' Choir to Choir
Choir Unison Off
4' Choir to Choir

Solo Organ

8' Open Diapason
8' Doppelflute
8' Echo Salicional
8' Echo Voix Celeste (tc)
4' Principal
4' Flute
2' Mixture IV
8' Trompette Harmonique
4' Clairon
8' French Horn
8' Trompette en Chamade (prep.)
Tremulant
16' Solo to Solo
Solo Unison Off
4' Solo to Solo

Pedal Organ

32' Subbass (1-12 elect.)
32' Lieblich Gedeckt (1-12 elect.)
16' Open Diapason
16' Major Bass (open wood)
16' Bourdon
16' Lieblich Gedeckt (Sw.)
8' Principal
8' Gemshorn
8' Gedeckt (Sw.)
4' Choral Bass
4' Nachthorn
2' Mixture III
32' Contre-Bombarde
16' Bombarde
16' Basson (Sw.)
8' Trompette
8' Trompette en Chamade (prep.)

Interdivisional couplers

8' Great to Pedal
4' Great to Pedal
8' Swell to Pedal
4' Swell to Pedal
8' Choir to Pedal
4' Choir to Pedal
8' Solo to Pedal
4' Solo to Pedal

8' Swell to Great
8' Choir to Great
8' Solo to Great

8' Swell to Choir
8' Solo to Choir

16' Swell to Great
4' Swell to Great
16' Choir to Great
4' Choir to Great
16' Solo to Great
4' Solo to Great

16' Swell to Great
4' Swell to Great

16' Solo to Choir
4' Solo to Choir

Reversibles
(Left to right as ventils above toe-studs)

Cymbalstern (prep.)
Great to Pedal (also as thumb-piston)

32' Bombarde (Rev.) Swell to Pedal (also as thumb-piston)

32' Subbass (Rev.) Choir to Pedal (also as thumb-piston)

32' Bombarde (Rev.) Solo to Pedal (also as thumb-piston)

Full Organ

Marcel Dupré (1886-1971): Works for Organ, Vol. 10

Michael Keeley, Buzard Organ, Opus 5 of St James United Methodist Church, Danville, Illinois

1	**Scherzo, Op. 16**	5:42
	Sixteen Chorales, Op. 38 (Le Tombeau de Titelouze)	25:18
2	1. Creator alme siderum	0:43
3	2. Jesu Redemptor omnium	1:07
4	3. A solis ortus	0:58
5	4. Audi, benigne Conditor	1:33
6	5. Te lucis ante terminum	1:44
7	6. Coelestis urbs Jerusalem	1:25
8	7. Ad regias Agni dapes	1:39
9	8. Veni Creator Spiritus	1:25
10	9. Vexilla Regis prodeunt	1:34
11	10. Pange lingua gloriosi	1:08
12	11. Ave Maris Stella	1:10
13	12. Iste Confessor Domini	2:57
14	13. Lucis Creator optime	1:39
15	14. Ut queant laxis	1:30
16	15. Te splendor et virtus Patris	2:43
17	16. Placare Christe servulis	2:23
	Annonciation (2 Méditations pour orgue), Op. 38	6:38
18	Méditation in E major	3:51
19	Méditation in G major	2:44
	Chorales, Op. 28, Nos. 1-6	5:25
20	1. Ah, stay by us, Lord Jesus Christ	0:43
21	2. Ah, God and Lord	0:40
22	3. Ah, how idle, ah, how fleeting	0:45
23	4. To God alone on high be honour	0:46
24	5. All men must die	0:51
25	6. By the waters of Babylon	1:26
	Trois Hymnes, Op. 58	19:34
26	1. Matines	9:01
27	2. Vesper	5:13
28	3. Laudes	5:15

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STEREO

Marcel
DUPRÉ
(1886-1971)

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Playing Time 64:28

Works for Organ Vol. 10

Michael Keeley, Buzard Organ, Opus 5
of St James United Methodist Church, Danville, Illinois

1	Scherzo, Op. 16	5:42
2-17	Sixteen Chorales (Le Tombeau de Titelouze), Op. 38	25:18
18-19	Annonciation (Deux méditations pour orgue), Op. 56	6:38
20-25	Chorales, Op. 28, Nos. 1-6	5:25
26-28	Trois Hymnes, Op. 58	19:34

Full tracklist on page 8 of the booklet.

The French composer and organist has an unrivalled reputation in his own field. He travelled to many parts of the world as a concert organist, and became widely known for his improvisations. These thrilling works, constructed immediately upon presentation of a theme, captivated large audiences wherever he appeared. He was a prolific composer, whose compositions were strongly influenced by the music of the late 19th century, with a style that was rhythmically robust and characterised by long sweeping melodies. Dupré was also deeply interested in the music of Bach, composing a series of Chorales, in which he created the modern counterparts of the chorale harmonizations by the great 18th-century composer.

Recorded in the St James United Methodist Church, Danville, Illinois, in November 1996.
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